

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

Volume IX.

NOTRE DAME, INDIANA OCTOBER, 16, 1875.

Number 7.

The Old Familiar Faces.

[As none of our own poets have given us any stanzas, we cannot do better than print the following tender verses of the gentle "Elia," Charles Lamb.]

I have had playmates, I have had companions,
In my days of childhood, in my joyful schooldays,
All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,
Drinking late, sitting late, with my bosom cronies,
All, all are gone, the old familiar faces.

I loved a love once, fairest among women ;
Closed are her doors on me, I must not see her—
All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man ;
Like an ingrate, I left my friend abruptly ;
Left him, to muse on the old familiar faces.

Ghost-like I paced round the haunts of my childhood,
Earth seem'd a desert I was bound to traverse,
Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,
Why wert not thou born in my father's dwelling ?
So might we talk of the old familiar faces.

How some they have died, and some they have left me,
And some are taken from me ; all are departed ;
All, all are gone, the old familiar faces.

Palestrina.

A month or so ago, when the Convention of the Cæcilia Societies was held in Ohio, we saw in the telegraphic despatches to the Chicago papers that for the first time one of Palestrina's Masses had been produced in the United States. Surely this statement was not true, for we remember ourselves to have heard, some years ago, one of his Masses here at Notre Dame. If we mistake not, the Masses of Palestrina have been sung by the good Benedictine Monks at St. Minrad's, in this State, and we have a faint recollection of having seen a statement in the New York papers, last spring, that a Mass of his was to be sung on Palm Sunday in one of the metropolitan churches. But if the Mass of Palestrina produced by the Cæcilia Societies when their Convention assembled was not the first ever sung in the United States, yet we feel sure that the members of these laudable societies are the first to have given them as they deserve to be rendered ; for the music of Palestrina, to be sung properly, requires many singers of merit.

Giovanni Pierluigi, called Palestrina from the name of his birthplace (and sometimes called Præuestinus) was

born in the little town of Palestrina, near Rome. Most writers, following Baini, his biographer, fix 1524 as the year of his birth, but according to Kandler the year when the *maestro* first saw the light was 1514. The parents of Palestrina were not wealthy, still they had sufficient to have their son well educated. He at first studied music in his native city, where for a period he was organist at the cathedral. While still young, he was sent to Rome to finish his musical studies, and there obtained in after-years his first engagement as *magister puerorum*, or teacher of the choir-boys of St. Peter's, in the Vatican. He afterwards received the appointment of *magister capellæ* or chapel-master, in the Julian Chapel of Julius II, the great and fiery Pope whose name is associated with the art labors of Michael Angelo Buonarrotti. In the year 1554 his first book of Masses, for four or five parts, was published, and in the succeeding year he was admitted as one of the singers in the Sistine Chapel, and resigned his earlier appointment. Another Pope, Paul IV, considered it his duty, as Palestrina was a married man, to discharge him because the rules of the chapel excluded laymen.

Palestrina was reduced on account of the small support which he received to accept an inferior position in the Church of S. Giovanni di Laterano, from which he was subsequently transferred to a higher situation in the Church of Sta. Maria Maggiore. A reformation in church music had been called for by the Council of Trent, and Pius IV with two Cardinals and a committee of eight endeavored to carry out the reformation. To do this they employed Palestrina to write for them Masses suitable for use in the church. He accepted the invitation, and produced several Masses, the one entitled *The Mass of Pope Marcellus* being especially admired. This Mass was received with the greatest pleasure by the Pope, and saved figured music from being banished from the Church, for the authorities of the Church had become tired of the tinsel and glitter and secular music that at the time had forced itself into all the churches. This Mass was included by the composer in the first of two volumes of Masses, which he dedicated to Philip II of Spain. Pope Paul IV created for him the position of "Composer to the Pope's Chapel," and in 1571 he was reappointed *Magister Capellæ*, a position which he had resigned to become one of the pontifical singers. He then in conjunction with two friends and fellow-composers founded a musical school in Rome which became famous throughout Italy. He died in Rome in the year 1594 and was buried in the Church of the Vatican.

In the works of Palestrina are included many volumes of Masses, Offertories, Litanies, etc., and several volumes of madrigals. The most popular of his works is the *Impropria*, which was first performed in the Church of Sta. Maria Maggiore on Good Friday, 1560, and has been sung

ever since on that day in the Pontifical Chapel. The music sung in the Sixtine Chapel every year during Holy Week is the joint work of Palestrina and his pupil Allegri.

Like all great composers, Palestrina studied with diligence the works of his great predecessors. Of him Ritter in his "History of Music" says: "Formed in that great school of the Netherlands, he faithfully followed its principles and traditions; and in many of his works he paid a tribute to that school. Though very often considered as the reformer of true church music, it was not in outward formal endeavors that he perfected the organism of his art, but by ennobling, enriching, purifying its inward contents; by idealizing, in the sense of the Catholic Church, its mystic religious life. Palestrina's genius, so rich, so fruitful, attained its truest and grandest expression in the musical embodiment of the rites of his Church. Perhaps more than any other composer he found those sympathetic yet heavenly-pure touches which enabled him to lend an adequate musical expression to that rich liturgy so dear to the Catholic Christian. In Palestrina's works, Catholic Church music found its greatest and purest revelation: they mark the culminating point, and at the same time, I may say, the close of a great and unique epoch in our musical art."

The style of Palestrina is founded upon the study of plain or Gregorian chant in its truest meaning. From this pure source he drew his inspiration. Probably no other composer ever gave to the study of Gregorian music the deep and thorough attention given it by Palestrina, and we might add that no one was better able to use it with so much artistic variety and success as did he, and he remained faithful to the end to all the traditions of this venerable chant.

B. L. F.

Poet Laureate.

Among the Greeks, poets who were successful in the musical contests were crowned by vote of the people with wreaths of laurel. This custom was, during the Empire, adopted by the Romans, who imitated the Greeks in everything regarding the fine arts. It fell into disuse when the Empire began to fall asunder, and we read nothing about the crowning of poets until about the twelfth century when it was revived by the Emperors of Germany, by whom the title of poet laureate was first given to the court-poet or writer. Henry V caused his historian to be crowned, and Frederic I bestowed the laurel upon Gunther, a monk, who celebrated in epic the victories of the Emperor.

Though the title was given in the German Empire and the laurels bestowed upon poets, yet very little interest was taken in the matter until the coronation of Petrarch. This took place in the city of Rome, in the fourteenth century, and was done by vote of the Roman Senate. The same honor was to have been bestowed upon Tasso, but he died just before the ceremony was to take place. The custom seems to have fallen into disuse in Germany, but was revived by Frederic III, who crowned with his own hands Æneas Sylvius Piccolomini. The same Emperor in 1491 also crowned Conrad Celtes, who is considered by many to have been the first poet laureate of Germany. Maximilian I, having crowned Ulrich von Hutten, gave the right of bestowing the laurel crown in their own names to the Counts Palatine. This of course caused the importance of crowning with laurels to fall; and when the Emperor Fer-

dinand II gave the same privilege to all the counts of the imperial court it ceased almost to be held as any honor whatever. The most distinguished persons crowned in Germany were Ulrich von Hutten, George Sabinus, John Stigelius, Nicodemus Frischlin, and Martin Opitz. The last-named was crowned in 1625, and was the first poet crowned on account of verses written in the German language. The poet Karl Reinhard, who edited Bürger's poems, was the last poet in Germany to receive the crown.

The right of conferring crowns was not only given to the counts of the imperial court, but a like privilege was accorded the Universities. Many of these institutions in Germany gave the degree of *Poeta laureatus*, and the same was done by the English and other Universities. In France there never were any poets laureate, although there were court-poets. The title was known in Spain, but of those who bore it little has been said. That it was not looked upon as much, or rather that the laureates themselves were not esteemed very highly, may be seen in that passage of Don Quixote where Sancho Panza attempts to comfort his ass when they have both fallen into the ditch, saying to it: "I promise to give thee double feed, and to place a crown of laurel on thy head, that thou mayest look like any poet laureate."

In England it has been the endeavor to show that the office of laureate dated from Chaucer; but such was hardly the case. It is said that Edward III, desiring to emulate the crowning of Petrarch in Rome, granted, in 1367, to Chaucer a yearly pension of one hundred marks and a tierce Malvoisie wine. This however is not so—the story having probably arisen from the fact that the monarch granted an annuity of twenty marks, with the controllership of the wool and petty wine revenues for the port of London, the duties of which Chaucer was to personally perform. There is no evidence whatever that this was made on account of any poetical merit displayed by the "valet Geoffrey Chaucer," as he is called in the grant. However, Ben Jonson speaks of Henry Scogan as the laureate of Henry IV, and we know that John Kay held the office of court-poet under Edward IV, and that Andrew Bernard enjoyed the same title under Henry VII. The Universities of Oxford and Cambridge severally conferred the title of poet laureate on John Skelton, and Spenser is spoken of as the laureate of Queen Elizabeth because of his having received from her, when he presented her the first books of the "Fairie Queene," a pension of fifty pounds. Daniel and Michael Drayton are also spoken of as laureates, but Southey says that the latter was one of those poets to whom the title was given not because of their holding the office but as a mark of honor to which they were entitled.

So far the laureateship was not established. Nowhere can any trace of wine or wages be found. But during the reign of Elizabeth masques were introduced into the country from Italy, and this rendered the necessity of employing court-poets imperative. In 1619 James I secured the services of Ben Jonson as court poet by granting him by patent an annuity for life of one hundred marks. He was not mentioned as laureate, but such he probably was, and so considered. The laureateship was made a patent office in the year 1630, and was put at the disposal of the Lord Chamberlain. The salary was increased from one hundred marks to £100, and a tierce of canary was added. In this century, when Southey was appointed, the wine was commuted to £27 a year.

From the time of James I until the present day, the

succession of laureates has been regular. Those who held the office were Ben Jonson, William Davenant, John Dryden, Thomas Shadwell, Nahum Tate, Nicholas Rowe, Laurence Eusden, Colley Cibber, William Whitehead, Thomas Warton, Henry James Pye, Robert Southey, William Wordsworth, and Alfred Tennyson, the present incumbent. As may be seen by the names of the laureates, it was not poetical genius which caused their appointment in most cases. Political considerations frequently controlled the appointments. Sometimes it was religion which operated. Dryden was removed from the office because he was a Catholic; and Shadwell, his successor, was appointed because of his politics. The Earl of Dorset on appointing him laureate said in vindication of the appointment that it was "not because he was a poet, but an honest man." The appointment of men unworthy of the office brought it into contempt, and it was the desire of the literary men of Great Britain that it should be abolished. After George III, in 1810, became deranged, the performance of the annual ode was suspended, and after a while fell into disuse. On the death of Pye, the laureateship was offered to Sir Walter Scott. He however declined the appointment and recommended Southey, who accepted the position with the understanding that he was to write only when and what should please him. This has now become the rule. Wordsworth wrote nothing in return for his appointment, and Tennyson has done but very little. The title is now what it should be, one of mere honor. B. S.

The Study of English Literature.

There is no branch of education more important to the American student than the study of English Literature. The character of the language, so heterogeneous in its formation; its rapid assimilation of foreign elements; its wonderful flexibility; its almost perfect reproduction of whatever is excellent in other languages, be they ancient or modern; the great activity of the English-speaking people in discovering all kinds of knowledge or of appropriating it when found by others, all tend to make this literature a grand storehouse in which may be found the riches and treasures of the past and everything valuable of the present.

In order that the student may be able to enter upon these collections of all ages with pleasure and profit to himself—that he may recognize in them whatsoever there is of good, and may know that which is worthless—to increase his love for that which is good, beautiful and true, and to refine and improve his taste, are what is aimed at by schools in the study of English literature. Now what are the best means of attaining these ends? How shall these things be accomplished without exhaustion to mental energy? We have many excellent treatises on English literature, in which there are biographies of every writer who has attained any distinction whatsoever. There are other text-books in which there are hasty criticisms given by men who could not possibly have given the authors that attention which was needed. Will the mere study of these biographies and criticisms suffice for the student who desires to take up English literature with the ends in view as mentioned above? We think not. Something else is wanted. We are apt to look upon this study as something different from every other branch taught in the schools. The student is generally satisfied with the opin-

ions of the author. But tastes differ, and in literature everything mostly is a matter of taste. What a professor of one school admires, another may condemn. Ought the student then to rest satisfied when he has the opinion of the author of the text-book? We think not. The student should receive from the teacher the canons of criticism, or rather he should have received them before entering the class, and should by examining the works of authors test their merit by these canons and judge accordingly.

The fact is, we do not follow our teachers thoroughly in their teaching. They would have us apply the rules of criticism to authors, but we do not do it. We wish to study our English literature in a way that would be ridiculous were we to follow it in any other branch. What would be thought of the student who in order to learn chemistry would begin by studying alchemy? And would not that student be thought mad who would begin a course of astrology before he began astronomy? It is the same thing with us when we would endeavor to acquire a knowledge of literature by studying simply the biography of writers; and we act even more stupidly when we content ourselves with the *dictum* of another as to the merits and demerits of this or that poet.

We must, then, if we wish to study English Literature with profit—if we would desire to increase our love for the good, the beautiful and the true—if we would improve and refine our tastes—read authors intelligently and critically. We have here every opportunity for doing this. In the Lemonnier Circulating Library there is a good selection of English works, the intelligent and critical reading of which will amply repay any expense incident on becoming a subscriber thereto. Every one who desires to improve himself, who desires to derive more good from the instructions of the Professor of English Literature, should not hesitate or delay in taking the steps to become a member of the Library Association, knowing as he does that there is an excellent selection of books on its shelves. B.

Michael Angelo Buonarrotti.

A week or so ago there was a grand celebration in Florence in honor of Michael Angelo, the greatest of all sculptors. The Liberals of Italy monopolized the celebration, yet to them Michael Angelo in nowise belonged; he was in every respect a true Catholic, and were he alive to-day he would be found among those who frequent the Pontifical Court rather than among those who pay court to *il re galantuomo*.

Michael Angelo Buonarrotti was born at the Castle of Capresi, in the territory of Arezzo, on the 6th of March, 1474. His father, Ludovico Buonarrotti, was descended from the famous family of the Counts of Canosa. He was at the time Governor of Caprese, and he thanked God for giving him a son to succeed him, in one of the first offices of the kingdom. Buonarrotti, however, was to acquire a greater fame in the world than the Governor of a petty Italian province.

Michael Angelo was placed by his father at an early age under the tutorship of Francisco d'Urbano. He begged hard to be relieved from his studies and allowed to return to the pleasant life which he had heretofore led; but his father would not consent, and he was therefore obliged to continued them.

He had a companion in his studies named Granucci, who

discovered that he showed a greater taste for the pencil and chisel than for books, and who brought him drawings that he might amuse himself with them. He had executed a few works when, at the age of twelve years, he was taken by Granucci to the atelier of Domenico Ghirlandaio. Domenico was handed an engraving copied by Michael Angelo, when he exclaimed to his pupils: "Here, gentlemen, is a pupil who will surpass you and all those who call themselves painters at the present time." Then, addressing Buonarrotti, he said: "You must quit your other studies, my child, and become my pupil." This was what the boy-artist desired, but his father would not consent to it. Yet the father could not make aught else than an artist of him, as he learned to his regret and chagrin. He tried to reason him out of it. "You wish," said he to Angelo, "to give up the career which I intended for you; you wish to be a painter?" "A painter and a sculptor my father," answered the boy. "Very well! I give you up to Master Ghirlandaio. Henceforth you belong to him. He will keep you for three years, and will pay me for your services the sum of twenty-four florins. Michael Angelo did not like the idea of becoming the hired servant of the painter; but he knew that if he did not do so he would have no chance of becoming an artist, and he therefore followed him as his apprentice.

He surpassed in the studio of his master all his fellow-pupils, and thus earned their hatred. Although they left no means untried to annoy him, yet, conscious of his superiority, he bore all with patience. He avoided his companions, and spent his time in labor and study. At the age of fourteen he received from a friend of his master a picture to copy. He copied it faithfully, and then smoking the work which he had done, in order to give it an appearance of antiquity, he gave it instead of the original to the owner, who did not perceive the substitution. He was obliged to tell both him and his master of the trick in order to get his painting back.

At that period Lorenzo di Medici, surnamed the Magnificent, established a museum of painting and sculpture in the gardens of St. Mark, at Florence, where he went to great expense in collecting the most precious works of ancient art. Michael Angelo had obtained permission from some of the workmen in the garden to use a block of marble, and had tools given him to work with. For several days he occupied himself in making the head of a faun. When he had finished it he perceived a man at some distance from him contemplating it with great attention. "Will you allow me to make one observation?" said the gentleman. "Certainly," answered the young sculptor. "Your faun is old, is it not?" said the stranger. "That may easily be seen," returned Buonarrotti. "Not so easily as you think," returned the man; "the forehead is old, but the mouth is young. It seems to me that I have never yet met an old man with all his teeth." Buonarrotti immediately broke two of the faun's teeth and left the garden, intending to return to his work in the morning, but when he came back the faun was gone. He saw the man who had criticised his work the evening before, and asked if he knew where it was. The stranger answered that he did, and would show it to him if he would but follow him. Michael Angelo followed him to the interior of the palace and found the faun's head among the *chef-d'œuvres* collected by the Duke. "Oh, give me back my sketch!" exclaimed the young artist; "the Duke would be offended if he saw it among so many masterpieces!

Who are you, to joke in this manner?" "Who am I?" said the stranger; "I am the Duke, and henceforth your friend and protector. You shall dwell in my palace, and shall eat at my table; you shall be treated as my son, because you cannot fail to become a great artist."

Lorenzo the Magnificent fulfilled all that he had promised; and Buonarrotti under his protection made great progress. However, he had scarcely finished two or three statues before Lorenzo died; and as Piero di Medici inherited neither his father's love for the fine arts nor his affection for Michael Angelo, the young sculptor left the palace and retired to the Convent of the Holy Spirit. There he worked faithfully, and as a testimony of his esteem presented the Prior with the first fruits of his labors—a *Christ*, in wood. It was while he was in the Convent of St. Mark's that he was sent for by Piero di Medici and given the order to make a statue of snow.

Florence having become troubled by the revolution which drove Piero from the republic, Michael Angelo quitted the city and went to Venice. Not finding any employment there, he retired to Bologna, where he was arrested and would have been thrown into prison but for the intervention of a friend, who not only obtained his liberation but gave him work. When peace was established he returned to his own country, where he made his celebrated statue of "Love." This was for some time considered one of the works of antiquity, and one of the finest, until it was eventually discovered to be from the hand of Michael Angelo.

Soon after, the Cardinal de St. George invited Buonarrotti to Rome, whither his reputation had preceded him. There his first work was the statue of Bacchus, now in the gallery at Florence. Shortly afterwards his group *della Pietà* appeared, and gained him great applause. After the war he returned to Florence, where he was employed by Piero Soderini on a colossal statue of David. About that time, Leonardo da Vinci, then the first painter in Italy, had been engaged to fresco a part of the Council Hall. Michael Angelo entered the lists against him. The result was that though the work of da Vinci was a masterpiece, yet that of Buonarrotti far surpassed it.

Pope Julius II having been seated on the Pontifical throne, sent for the great artist and commissioned him to make a statue "worthy of Julius II and Michael Angelo." The statue was cast in bronze and was placed upon the portal of St. Pedrone, where it remained until 1511, when it was broken by a mob. Pope Julius was so pleased with the work that he ordered him to make a monument for his tomb. Michael Angelo set about it, and went to the quarries of Carrara to obtain the stone necessary for a colossal monument of forty figures. Whilst he was away his enemies prejudiced the mind of Julius against him, and when the artist returned he was refused admittance by the Pope, he immediately left Rome; but scarcely had he gone than the Pope repented his refusal and sent for him. He had in the mean time been received at Florence, but as the Pope threatened the rulers with war unless the sculptor returned, Michael Angelo went back to Rome, where he was received with joy by the Pope. He was commissioned to decorate the arch-roof of the Sistine Chapel, which he executed in magnificent style.

On the death of Julius II, Leo X ordered him to Florence to complete the façade of the Library of San Lorenzo. However, this was never completed, and Michael Angelo seeing that he could not obtain the protection of the Pope

on account of the base jealousy of other artists, resolved never to return to Rome. Leo X was succeeded by Adrian VI, who was not favorably inclined towards him. However, he did not reign long, and was succeeded by Cardinal di Medici, who took the name of Clement VII. He honored and protected the sculptor; yet Angelo, fearing his enemies, went to Florence, where he became commissary general of the fortifications of the city. There with twelve thousand soldiers he sustained a siege of eleven months against thirty-five thousand men. Florence was however captured, and Michael Angelo was forced to flee from Florentine territory. He was arrested and brought to Florence, but was pardoned by the gonfaloniere, and as an expression of his gratitude he erected the tombs of Julian and Laurent di Medici. These two monuments completed, Buonarrotti went to Rome. There he finished his colossal figure of Moses, designed for the tomb of Julius II. While at work at this statue, he was urged by Clement II to paint the two extremities of the Sistine Chapel. Paul III, the successor of Clement, also urged him to the work, and after eight years' work Michael Angelo finished his fresco, "The Last Judgment," one of the greatest works of art ever produced.

After this he decorated the Pauline Chapel with two large pictures, the "Conversion of St. Paul" and the "Martyrdom of St. Peter." He then resumed his favorite work—sculpture—and produced a new "Descent from the Cross" a magnificent group of four figures cut from one block of marble. At the age of seventy-two he was appointed architect of St. Peter's. Michael Angelo found it impossible to follow out the plan of Bramante, modified by St. Gallo. He traced out a new design in the form of a Greek cross, and suppressing the minor details he reduced it to simple and grand proportions. He worked for seven teen years on St. Peter's, and if he had not the pleasure of seeing it finished, had at least the certainty of knowing that it would be finished with respect to the plans which he had traced. He died as he had lived, an honest and good Christian, in the year 1563. His will, dictated to his nephew Leonardo Buonarrotti, was: "I leave my soul to God, my body to the earth, my property to my nearest relatives."

Michael Angelo was not only a sculptor, architect and painter, but was also a poet. He composed a number of sonnets, filled with characteristic nobleness and generosity of soul, but tinged with bitter melancholy caused by the injustice of others. He delighted in Dante and Petrarch, but preferred to all other books the Holy Scriptures, from which he drew his inspiration.

F. L. M.

That Man of Sixty-five.

MR. EDITOR:—Isn't it odd, I ask you, how absurd some people can be? A friend of mine the other day was reading that beautiful poem which appeared in your last issue, entitled the "Haunted House," and he suddenly jumped up and applied epithets to the author that I will not soil my blotting-paper by repeating—

"What's the matter?" said I.

"I know the man he means, and he isn't sixty-five!" was the indignant reply.

Now, Mr. Editor, I haven't a particle of personal interest in the poem in question—in fact I think the author was a little lunny when he wrote it, but I hate to see any one make a dish-rag of himself, so I calmly asked:

"Who said he *was* sixty-five?"

"Why here it is in black and white," said my friend, wild with excitement,—“it says she married a man of sixty-five—now I know *her*, and I know *him*, and he isn't—”

"Stop, my interesting young friend," said I, "let us consider this thing calmly. Were you ever at a Fenian meeting?"

"Certainly not! The thing is too—"

"Now restrain yourself a moment. Without having been at a Fenian meeting, you might have heard some glowing young Irish orator, like McDermott for instance, speak of Wolfe Tone as a man of ninety-eight."

"Of course—of course—Wolfe Tone—Irish rebellion—1798, and so on. What has that to do with it?"

"You can't see it, eh? If you go to the Centennial you will be likely to hear a good deal of the men of seventy-six."

"Well, what of it? That's not saying they were seventy-six years old!"

"By no means; and yet we cannot mention a man of '65 without you imagining that he is sixty-five years old."

"Oh! but there was nothing particular happened in '65 you know."

"There wasn't, eh! If the Southern Confederacy ever lifts its head from the dust, John Wilkes Booth will be apt to be mentioned as a man of '65. But let that pass. Suppose among the interesting personal notices in the SCHOLASTIC you should read that "Jim Fishball, of '73, is now engaged in the boiled lobster business," would you conclude that Mr. Fishball was seventy-three years of age?"

"Oh, give us a rest!"

"Or supposing you entered a place of worship during the funeral services of a benevolent, venerable and deeply regretted lady, and you heard the preacher remark enthusiastically, 'she was a woman of a thousand'—would you conclude that—"

I never finished this question. When I came to myself I was lying in bed, very much exhausted by loss of blood, and with a sore spot on the top of my head. I have since abandoned all attempts to make persons listen to reason, and shall, for the future, leave them to the depraved suggestions of their own hearts.

L.

A Catholic Latin Poet.

It is a matter of regret that while men occupy their time in the study of the pagan classics, and of the literature of the Hindoos, Chinese and other nations, they have neglected the study of the Christian Latin and Greek writers. Since the *renaissance* they have been banished the schools. Before that time they were the common study of Christians of education. The piety of those times would not allow that men should occupy their time in the study of the heathen poets and waste their lives in the mastery of the refinements of a mythology which they hated and scorned. The time allotted to them for study in this world was given to the masters of Christian literature. But when the *renaissance* occurred, scholars, deserting the studies which had formerly engaged them, took their ideal of beauty from pagan Greece, and in a lesser degree from pagan Rome, and our schools have been filled with those books which are the best representatives of this ideal.

But the modern science of language has widened the views of men, and we are beginning to see the pagan classics giving ground. The study of literature is good and useful

only in the developing of character. By it we learn what the great and good who have gone before us have done; and it is by the study of their works we become able to think their thoughts, to experience their aspirations and to attain their ideals. Hence if we would understand how those great Christians of early times lived and felt, we must study the works of the Christian authors who have embodied the feelings of their age in their writings. We need not fear that everything is expressed by them in barbarous phrases. They may not be Horatian or Ciceronian in their style, but at the same time they are not contemptible. It is not simply the expression which we should drink in. It is the thought that should be primarily attended to, and we will find in the hymns of the early Christian writers more elevating, aspiring and ennobling thoughts than in any of the Augustan poems; while for harmony, vigor and simplicity of language they are in every way equal if not superior to any pagan odes. Among the greatest of the Latin Christian poets is Aurelius Clemens Prudentius. He was born in Spain in 348, and, having studied law, became successively a civil and criminal judge, and was afterwards appointed to a higher military station at court. When in his fifty-seventh year, he gave up his position and devoted the remainder of his life to study and the earnest service of God. Of the poems extant there are (1) *Præfatio*, composed when he was fifty-seven years old, containing a catalogue of the works written by him up to that time, and a short biography of himself; (2) *Cathemerinon Liber*, containing twelve hymns, some of which are inserted in the Catholic liturgy; (3) *Apotheosis*, in which he maintains the divinity of Christ and the doctrine of the Trinity against the heretics of his time; (4) *Hamartigenia*, in which there is an exposition of the teaching of the Church in regard to original sin, and directed against the Marcionites; (5) *Psychomachia*, in which are represented the warfare raging in the soul between virtue and vice, and the triumph of the former; (6) *Contra Symmachum, Liber I*, in which the conversion of Rome is recounted and an exposure of the folly of heathensim; (7) *Contro Symmachum, Liber II*, in which the arguments of Symmachus in his petition to the Emperor Valentinian are examined and refuted, (8) *Peristephanon Liber*, containing fourteen poems in praise of the Saints who suffered martyrdom; (9) *Diptychon* or *Dittochaon*, a collection of forty-eight poems, all written in heroic hexameters, twenty-four of which describe remarkable events and characters in the Old Testament, and the remainder similar events and circumstances in the New; and lastly (10) a poem entitled the *Epilogus*.

The fame of Prudentius has been great and extensive, and among the classicists of later days his merit has been recognized. Bentley has called him "the Horace and Virgil of the Christians." His Latin is not the Latin of Horace nor of the poets who flourished in the Augustan age, but is the Latin of his day, the living Latin of his time. His poems give us the earnest, warm feelings of the author, and the spirit of the early Christians breathes through them and warms them.

It is a matter of regret that some of our Catholic publishers do not give us an edition, not of all the poems of Prudentius, but of selections from his works and from other Christian poets, well annotated for the use of colleges. Were such books printed we feel confident that they would be introduced into many of our colleges, and that the Christian poets would be studied equally as well as the pagan. We would like to see the Catholic Publication Society

take the matter in hand and give us a set of Christian classics to be used throughout the college course at the same time that the expurgated pagan authors are used.

C. K.

Art, Music and Literature.

—Mr. Steadman's "Victoria Poets" will be published by Chatto & Windus, in London.

—Swinburne is writing a new Greek tragedy, which, he intends, shall be more purely Hellenic than "Atalanta."

—There is an exhibition of native art now open in Kioto (Japan) on the European plan, at which the mikado is the principal exhibitor.

—Another volume by Jas. Greenwood, "the amateur casual," is to be on "Low-Life Deeps: An Account of the Strange Fish to be Found There."

—John Ruskin is about to erect an Art Gallery in London, which will be under his personal supervision, and where artists can exhibit their pictures.

—Another royal writer! The queen of Holland is said to be the author of the recent article in the *Revue des Deux Mondes*, entitled "The Latest Stuarts."

—Trelawny has written various additional reminiscences of Byron and Shelley, and will probably bring out a new edition of his book with these additions.

—C. H. Webb (John Paul) is preparing his letters, recently published in *The New York Tribune*, for publication in book form. Mr. Webb has also a volume of poems in preparation.

—One of the new photographic processes is to be made use of by Mr. Halliwell Phillips to present a reproduction, reduced to small octavo size, of the original (1623) edition of Shakspeare.

—The German papers announce the death of Herr Ran, a promising sculptor. His most successful works are the Schiller monument at Marbach, and the Germania in the monument to victory at Stuttgart.

—G. P. Putnam's Sons have commenced the publication of their series of German classics, edited by James Morgan Hart, LL. D. Schiller, Lessig, Goethe, Herder, and Wieland, are included in the series.

—Hans Makart has recently thrown open his studio in Vienna to the public. The two new compositions that he is exhibiting are a "Bacchus and Ariadne," and "Duser at Antwerp, at the Entry of Charles V."

—One of the sumptuous holiday books in England (at a guinea and a half) will be Canova's works, both of sculpture and modelling. There will be 150 plates engraved in outline and printed on tint, with descriptive letter-press.

—The London *Musical World* announces that "Herr Johann Strauss has been offered £10,000 to conduct a series of his own compositions here next June, July, and August. His opera, 'La Reine Indigo,' is to be produced in March."

—Rubinstein is arranging for the performance of his opera "Les Maccabees" in different towns in Germany. In November he returns to Paris to finish the score of "Meron," an opera to which M. Jules Barbier has written the libretto.

—At the Stadt theatre in Vienna the "Antigone" of Sophocles, with Mendelssohn's music, has been produced with success. At the Hof-Opern theatre in the same city, Spontini's "Fernand Cortez" is to be performed for the first time since 15 years.

—Hans Christian Andersen's posthumous writings will contain some unpublished verses sent him by Mrs. Browning, Leigh Hunt, Wordsworth, and others, together with the most interesting of the extraordinary number of letters he received from the most eminent literary men of England during the last 15 years of his life.

—The death of the German engraver Henri Murz, of Munich, recently took place under distressing circumstances. He was ascending with a party of friends the mountains of Jahmen Kaiser, near Kuffstein, in Bavaria, when he was seen suddenly to totter, and then to roll down an

inclined plane to a depth of more than 150 feet. Before he could be reached life was extinct.

—Mr. George P. Lathrop, whose first volume of poems, bearing the title of "Rose and Roof-Tree," will be published this fall, is assistant editor of *The Atlantic Monthly*, and the son-in-law of Hawthorne, with whose genius his own is genuinely sympathetic. Mr. Lathrop is the author of some interesting papers in *The Atlantic* on the English novel, and a series on our American story-writers is announced for the same periodical.

—The well-known English artist, Mr. George J. Pinwell, who died the 8th of last month, was born in London in 1842. In 1869 he was elected associate member of the Society of Painters in Water Colors, the membership being conferred upon him two years later. He also was honorary member of the Belgian Society of Painters in Water Colors. Among his most important works were his drawings for Daiziel's "Wayside Posies," Jean Ingelow's "Poems," and Buchanan's "Ballads of the Affections." *Once a Week*, *Good Words*, *Sunday Magazine*, and *London Society* contained some of his most successful illustrations on wood.

—The mammoth panorama of the siege of Paris, executed in that city, for exhibition at Philadelphia, has just been completed. It is said to be far superior to the one on exhibition in the Champs Elysees, which every American visitor makes a point of seeing. This monster picture, the work of thirty artists for some length of time, is 50 feet in width and 360 in length. Numerous models of men and horses larger than life have been prepared, with models of cannon and all the materials of war used at the siege. In order to transport this enormous canvas, special cars are to be prepared, and the steamer France, of the Transatlantic line, is the only one capable of taking it aboard. The French Government has remitted one-half of the usual incidental expenses for export and freight. When in position it will be a deeply instructive and interesting exhibition.

—The event of the past week in the musical world was the appearance in concert at New York of Mme. Titiens, assisted by Mrs. Arabella Goddard, the English pianist, and by some vocal talent well known in this country. Of the first named lady the New York critics speak in the highest terms of praise, though saying that in the lower register her voice shows signs of wear. Her upper tones are described as wonderfully rich and powerful, rivalling that of Mme. Parepa. Mme. Goddard's playing was highly acceptable. The *Tribune* saying of one of her numbers: "We do not think we have ever heard the allegro so well done before—with such clearness, such brightness, such perfect rhythmical balance, and such comfortable ease. One pianist makes it light, neat, and graceful; another dashing and forcible. Mme. Goddard combines the merits of both styles, without the faults of either."

—The following art items are from Boston: George Inness has returned to Conway, N. H., to take advantage of the Indian summer. One of his most successful pictures is at Doll's gallery, representing a storm scene in the mountains of New Hampshire. Edgar Parker sailed last week for Europe, where he visits London, Paris, and Madrid. His recently completed picture was last week hung in Pilgrim Hall, Plymouth. George L. Brown, Albert Dickerman, and Mr. Metcalf are still sketching at Compton village. They had recently a somewhat unique art-reception in that rustic village that was largely attended. Invitations were issued on birch bark cut in the shape of a palette, while the pictures were framed with ferns, evergreens, and trailing flowers. A similar affair was held by S. D. Gerry and George Niles, in West Compton, in a barn, a skylight being cut through the roof and the interior trimmed with evergreens. The summer city boarders attended *en masse*, and the artists disposed of so many pictures that they were obliged to shoulder their traps and go off sketching again. Mr. Henry Bacon, a Boston artist, living in Paris, is painting a picture entitled "Franklin at Home," which is destined for the salon and then will be sent to Philadelphia for exhibition during the Centennial year. It will be the same size as "Boston Boys," and Goupi has already secured the right of engraving it. H. Floyd

Faulker, of the studio building, has recently died. He was an artist that was greatly liked personally, and had lately developed marked powers as a silhouette artist. When taken sick he was engaged in illustrating a work for a New York house. William E. Norton has returned for the season with thirty excellent sketches. John R. Key returned last week from the White Mountains. Edward D. Champney has taken the studio formerly occupied by Jackson, the sculptor, and has the walls of his studio covered with his European studies.

—The following items from New York are of interest: William Page is at work on a portrait of a son of W. W. Scranton, from whom Scranton, Pa., was named. He is making a model in clay of Shakspeare's head from "The Mask." His Shakspeare's portrait goes to England. The art schools, with the exception of the Academy, are in operation. The Cooper Union began week before last with 170 pupils; no vacancies for further applicants. Mrs. Susan Carter is still in charge, and Miss Charlotte Cogswell in the school of wood-engraving. The first regular meeting of the council of the National Academy of Design was held Oct. 4. The new school under charge of L. E. Wilmarth, called the "Art Students' League," numbers about 70 pupils. Mr. F. M. De Haas has returned from his summer cottage by the sea, and is busy representing the "ever restless sea and rocky shore." Mr. Heade is engaged on a California coast scene. Mr. Hubbard has been sketching among the Adirondacks, and a fine group of hills nearly completed is the result of his labor. E. W. Perry and Winslow Homer are still in Ulster County. George Hall starts for Spain this fall. Bradford has gone to California. Kruseman Van Ellen is at Westchester. J. G. Brown is at Pine Hill. Nicols is at Scrub Oak. Martin and Parton are yet among the Adirondacks. J. H. Lazarus has recently finished a fine portrait of Maj. Gen. Halleck also portraits of Hon. Mr. McComa and John Jacob Astor. J. D. Woodward, illustrator of "Picturesque America," has recently returned with a portfolio full of sketches made the past summer along the Pacific coast in California and in Colorado. Mr. W. T. Matthews, who has a studio in the Gilsey House, has been commissioned by the State of South Carolina to paint full-length portraits of Charles Sumner and Abraham Lincoln for the Legislature of that State. The Lincoln is nearly completed and that of Sumner well under way. L. Flannery, the sculptor of the statue of Lincoln in front of the City Hall, Washington, has a studio in the Grand Hotel, where he is modelling from life portrait busts of our prominent citizens. Alfred F. Bellows is at Grand Barrington, Mass. Mr. Insley is at Mount Desert. The evening drawing-schools of the Mechanics' and Apprentices' Library Association are in session as well as the University Art School under the care of T. Addison Richards. The Ladies' Art Association have taken a large room at No. 896 Broadway, and Miss Ward is engaged to teach classes in painting on china and porcelain; Miss Donlevy in decoration of pottery, designing, and illumination; Miss Curtis in pen-and-ink drawing and sketching, and there is to be a life class and a drawing class for children. The strength of the association is to be directed in leading women towards the pleasant and amiable paths of home decoration. Among the new pictures lately received are "Queen Esther" by Merle, "Angel of Sorrow" by Cabarel, and a salon picture by Du Platy.

—The following tribute to the noble art, preservative we find in a contemporary, and we commend its strong contrast to the intelligent reader: "He is only a printer." Such was the sneering remark of a leader of aristocracy—the codfish aristocracy. Who was the Earl of Stanhope? He was only a printer. What is Prince Frederick William—married to the Princess Royal of England? He, too, is only a printer. Who was William Caxton, one of the fathers of literature? He was only a printer. Who were G. P. Morris, N. P. Willis, J. Gales, C. Richardson, Horace Greeley, Bayard Taylor, Charles Dickens, Thiers, Jerrold, George D. Prentice, and Senators Dix, Cameron, and Niles? They, too, were printers. What was Benjamin Franklin? He, also, was a printer. Every one cannot be a printer—brains are necessary.

Notre Dame Scholastic.

Notre Dame, October 16, 1875.

Mr. James Lovat, of the *Register*, will solicit subscribers for THE SCHOLASTIC in South Bend. Single copies may be procured at the Tribune Store.

Terms, \$1.50 Per Annum, Postpaid.

Our Catholic College Exchanges.

The Catholic college press is well conducted. All the exchanges which we receive from our Catholic colleges show great painstaking and ability on the part of the conductors and contributors, and deserve the success which we should judge they enjoy. They even deserve more. We do not hesitate to say that the Catholic college press shows much more care and ability than is shown in the greater part of the Catholic press of the United States. The articles which appear in the pages of the *Owl*, the *Niagara Index*, the *College Message*, the *College Journal*, the *Salesianum*, and the *Archangel*, are in every respect as well written as those which appear in many more pretentious weeklies. We wish them all the success they deserve, and that is a great deal.

We do not like to criticise the manner of editing adopted by the different editors in their papers. None of them conduct their journal as we endeavor to conduct ours but we know that others differ in their views from us, and, we are not sorry that they do, for this gives a variety to college journalism that is very pleasing. Besides, if we found fault with them, perhaps they would have good cause to find fault with us, for we are aware that we have many failings and are liable to severe and just criticism; still, we do our best, and suppose that our contemporaries strive to do as well as they can, so we refrain from saying things about them which may be construed as fault-finding. We notice that those papers which in each issue give notices of other papers are in continual controversies, and as we wish to lead a quiet and peaceable life we give only a general notice of all our esteemed exchanges. We can say sincerely, once for all, that we wish them every success, knowing full well that they deserve it, and that they will continue their efforts to deserve it still more in the future.

The Exhibition.

The Exhibition on the evening of the 12th was successful in every respect. The audience was quite large and seemed to appreciate the treat given them by the Thespians. Among the audience we noticed many welcome friends. There were present Rev. Father Hannon of Toledo, Ohio, Rev. Fathers Reardon and Tighe, of Chicago, Oechtering of Mishawaka, O'Sullivan of Laporte, and Hagerly of Illinois; Judges Stanfield and Turner, of South Bend, and many friends from the neighborhood.

The Entertainment commenced promptly at seven o'clock, and everything went on without any of that tedious delay which frequently takes place at exhibitions, tiring out everybody by keeping them waiting for the next

thing marked down on the programme. Indeed we have never witnessed any Entertainment at Notre Dame where everything went off so regularly and smoothly. It was not very long, the audience having been kept sitting but little over an hour and a half.

The music by the Band was well rendered. As a general thing the Band at the first exhibition of the year acquits itself poorly because with each year many new and consequently raw members are admitted, and they cannot be expected to play as well as those who are in constant training for many months. This year, however, it was an exception to the general rule. We doubt whether the fact that there were some new members taking parts was noticeable, such was the excellence of their playing. The members of the organization show by their playing that they have not wasted their hours for practice, but have made good use of their time. We expect to hear much good music from it during the year, and have no doubt but that it will equal if not excel the Bands of former years. We learn that a piccolo and clarinet are to be added to the Band, and are glad of it, because it will increase the pleasure afforded the students by the musicians who form it.

The addresses were well read—at least the English ones were. As for the German and French addresses, we are no judge, as we do not understand those languages, but from the thundering applause which they received from those who are acquainted with these tongues, we are of the opinion that the readers did them entire justice. All the addresses were read in clear and distinct voice, the articulation was excellent, and the modulation all that could be desired. They were all short, a quality very desirable in things of that kind. The English addresses were read by Messrs. B. F. Euans, A. K. Schmidt and O. Lindberg; the German, M. Kaufmann; the French, A. Hertzog, and the Latin by T. F. Gallagher. The last named address was elegantly written and well read. As a public reader Mr. A. K. Schmidt afforded us much pleasure, though the others did extremely well.

The prologue to the play was spoken by Mr. John G. Ewing in good style. It was as follows:

"'Twas needful, Sherman said, that Shiloh's shock
Of arms should come, when men unflinching stood,
And proved their manhood in their generous blood.
Here is your test; O Greek, no longer mock
To find a man in all the human flock!
When shame swells o'er the land, a whelming flood,
One test will try the man, and prove him good:
Though all the world should hiss him to the block,
Though friendship, love, yea, Heaven should seem to fail,
Yet still supreme, resist unto death,
Serene,—the heart within shall never quail—
He yields his blood, but saves his precious faith.
England, the proudest boast in all thy store
Is this: Thou hadst a man, Sir Thomas More."

The play for the Entertainment was "Sir Thomas More," a tragedy in four acts. The play contains a fine moral, and the sentiments expressed and enforced throughout were such as would find favor in any Christian audience. There was not a single expression in the whole play with which the most fastidious could find fault. In deed, looking at it as a moral play, no objection, even the slightest, can be found against it. But there are serious defects in the play. It has not sufficient life and spirit in it; there are parts of it which are simply conversations, in which there is no scope given to the actor. He

is confined to conversation wholly unrelieved by any striking or exciting scenes or passages. Even in those scenes where we expect that great feeling would be displayed, we were disappointed by the author of the play putting into the mouths of the characters commonplace sentiments. It was against serious drawbacks like these in the play that the Thespians had to exhibit their skill, and the wonder is that they succeeded so well. It is no easy thing for a young man to express feelings which he knows should arise in his breast when the author of the play does not give him suitable words in which to give vent to these feelings. The parts were sustained as follows: *Henry VIII King of England*, by B. L. Euans; *Duke of Norfolk, Prime Minister*, by W. T. Ball; *Sir Thomas More, Lord Chancellor* by J. J. Gillen; *William, More's Son*, by John G. Ewing; *Cromwell, a Courtier*, by H. C. Cassidy; *Sir Alfred Allerton, a Judge*, by E. G. Graves; *Fitz-Clarence, a Royal Usher*, by B. Devoto; *Associate Judges*, by J. F. Rudge, E. S. Morahan, N. J. Mooney and C. Otto. All the actors sustained their respective parts with great credit, their only defect being a lack of spirit—but this was more the fault of the play itself than of the actors. Messrs. Cassidy, Ball, Gillen and Euans showed to more advantage probably than the others. We do not hesitate to say that we believe there is good material in the Thespian Society out of which to make good actors, and we shall expect to see them make a fine show on their next appearance. For the first Entertainment of the year they did exceedingly well.

When the play concluded, Very Rev. Father Sorin, in whose honor the entertainment was given, made the closing remarks. He thanked all connected with the affair for the pleasure which they had afforded not only to him but to all assembled. He touched upon the play given by the Thespians, and drew from it a moral which he hoped would be applied to the lives and conduct of all the young men. He compared the life of Henry VIII with that of the saintly king of England whose feast we celebrated, and showed how vastly superior Edward was to the brutal king Henry. When the Rev. Father General had concluded his remarks the Band struck up the "Scholastic Quickstep" and all retired well pleased with the evening's entertainment.

We cannot conclude this notice of the Exhibition without a word in praise of the neat and tasteful manner in which the programmes of the evening, printed at the *Ave Maria* office, were got up. They were the prettiest and most convenient ever used at any Exhibition here.

That indefatigable worker, Prof. Lyons, deserves the thanks of the audience for the treat which was given at the Entertainment. It is no easy thing to get up a successful Exhibition, and we never attend any college display at which things pass off smoothly and in an entertaining manner, without thanking from the bottom of our hearts the director; for we know from experience the great amount of work and trouble which he is forced to undergo

St. Mary's Exhibition.

The young ladies' Entertainment in honor of Very Rev. Father Sorin was advertised to take place at St. Mary's Academy at 4 o'clock in the afternoon; but through some delay it did not begin until half an hour afterwards. Among the many persons present were Very Rev. Fathers General and Provincial, Rev. Fathers Colovin, Rioran, Hannon, Vagnier, Tighe, Frère, O'Connell, Walsh

and Kelly. There were many ladies from Chicago and elsewhere; but as we do not know the names of all, we prefer not giving any. The hall was artistically decorated. The young ladies made good use of the crimson and gold which now adorn the maples and other trees. The forest leaves were hung throughout the hall, giving it a most lovely appearance.

We give the programme of the Entertainment in another column, from which all may judge of the variety of the affair. The music of the Exhibition was truly excellent. The *Inflammatus* of Rossini was undoubtedly the finest piece on the programme. It was sung by the full Vocal Class, the solo parts being taken by Misses O'Connor and Foote. "The Spinning Maiden," a duett, by Misses Devoto and Kirchner, was quite beautiful. These young ladies were accompanied on the harp by Miss O'Connor, who seems to be proficient in all kinds of music. Of the other songs, that of Miss Thornton, the "Flower-Girl" by Miss Devoto, the "Shadow Song" by Miss O'Connor, and "Forosetti" by Miss Foote, are worthy of especial notice. The trio "Spirit of Light and Beauty," by Misses Foote, O'Connor and Devoto, was well sung. We should judge that at St. Mary's great pains are taken in teaching vocal music, for the articulation and everything as regards the singing was excellent.

The instrumental music was not inferior to the vocal. Among the pieces played were an *overture* (Auber) by Misses Dennehy, Julius and Culliton; *Sonata op. 14* (Beethoven) by Miss Foote; *Nocturne, op. 9* (Chopin) by Miss Kreigh, and *La Balladine* (Lysberg), by Misses M. and H. Julius. The music was everything that could be desired and, without wishing to slight the other parts of the Entertainment, we may say the best part of it.

The addresses were finely read, though we must say that we think there was a little too much bowing done. The English addresses were read by Misses Foote, Dennehy, Wilson, McGrath, and Hughes. They were all read, or rather declaimed, very well, and with the exception of the bowing parts gave general satisfaction. Perhaps even what we object to gave satisfaction to others; as regards it, we speak for ourselves. The German addresses by Misses Faxon, Nunning, and Schultheis, and the French addresses by Misses Thompson and Eichberg, were, we are told by persons familiar with those languages, extremely well read.

After the singing of the *Inflammatus* by the Vocal Class, that which gave us most pleasure was the Juniors' Tragedy—"Mrs. Howard." The characters of the play were "Madame Howard," M. Hughes; Child, Little Ella Hughes; Governess, J. Holliday; Nurse to Mrs. H.'s child, D. Gordon; "Mrs. Consolation Smith," H. Dryfoos; Nurse, M. Redfield; Gypsies, A. Harris, A. Koch, A. Kirchner, E. Simpson, G. Russel, A. Peak, J. Duffield, M. Phelan, A. Ewing, C. Hughes, A. Morris, M. Bell, R. Goldsberry, M. Schnurrer. A running explanation and commentary on the play was made by Miss Mary Ewing, and we can answer her concluding question as to whether the tragedy was a success or not by saying yes. The parts were played by all the young girls in splendid style.

The tableaux were well gotten up, showing great care and taste on the part of the persons in charge of them. They were artistically arranged, and showed off to great advantage. There were perhaps a few too many, but still we do not know which ones we ourselves would consent to leave out. The preludes or explanations of the tableau

were delivered by Miss Marion Faxon and Miss Byrne very nicely.

At the conclusion of the Entertainment the Very Rev. Father General addressed a few words pertinent to the occasion, and all retired to partake of the excellent supper prepared for them. In conclusion, we say that the Exhibition was a success, a grand success—nay more, it was as good as the fourth page of the programme, and it would be impossible to give higher praise than that.

St. Edward's Day.

St. Edward's Day passed off very pleasantly this year. At eight o'clock in the morning. High Mass was sung by Very Rev. Father General, Very Rev. Father Granger being deacon, and Rev. Father Louage, subdeacon. At the Gospel the Very Rev. celebrant delivered an excellent sermon which was listened to with great attention by everybody. After Mass, the faculty of the College called upon the Rev. gentleman, and paid their respects to him through Prof. T. E. Howard their deputed spokesman.

At half-past ten o'clock the boat race took place. Two boats were entered, the Hiawatha and the Minnehaha. The race was only two lengths of the lake and was won by the Hiawatha, which came in about half a boat-length ahead. The following were the boat-crews: Hiawatha Crew—J. McHugh, coxswain; E. G. Graves, stroke; H. C. Cassidy, 5th oar; W. T. Ball, 4th and captain; N. J. Mooney, 3d; A. Lonstorf, 2d; H. Dehner, bow. Minnehaha Crew—W. Stout, coxswain; B. L. Evans, stroke and captain; T. F. Hansard, 5th oar; E. S. Monohan, 4th; P. B. Otero, 3d; R. J. Maas, 2d; C. W. Robinson, bow.

In the afternoon a game of baseball was played between the Collegiate and University nine which was won by the University nine. The baseball game over—which occupied too much time—the Seniors began their other sports. The first race was won by E. G. Graves and F. B. Devoto, the former gentleman coming in first and the latter second. Each received a handsome prize. In the second race P. B. Otero and E. S. Monohan were the victors, receiving appropriate prizes. In the third race, George J. Gross came in first, and M. Retz second. The fourth, for the benefit of the smaller boys, was won by M. Pilliod and J. Lacrosse. After these races came a prize in the shape of a baseball to be given to the best thrower. Three entered, among them Mr. Otero, who was successful in carrying off the prize. Darkness coming on, the Prefects postponed the remaining races to another day.

The field-sports commenced in the Junior Department by an exciting game of football for a barrel of apples, Prof. Edwards being the donor. Frank Rosa and A. K. Schmidt chose sides; all the Juniors were engaged in the contest. Rosa's side won after a terrible struggle. The first foot-race was won by Wm. Sheehan, of St. Louis, Mo., M. Otero of Granada, Colorado, receiving the 2d prize. The second foot-race was won by F. D. Mitchell, Wilmington, Ill., G. J. Lonstorf gaining the 2d prize. The third foot race was won by B. D. Heeb, Dubuque, Iowa, C. C. Gustine, Grand Rapids, obtaining the 2d prize. The first sack-race was won by J. P. McKinney, Ravenna, Ohio; the second by W. G. Morris, Jackson, Miss., and the third by C. Peltier, Detroit, Mich. The longest throw of baseball was made by J. French, St. Joseph, Mo.; the second best throw by Frank Rosa, Chicago, Ill. The scrub foot race was won by E. F. Arnold, Washington, D. C.

In the Minims Department the great velocipede race was won by George Rhodius, Indianapolis; the second, by Rudolph Lyons, Dubuque, and the 3rd by John Duffield of Chicago. The first foot-race was won by C. C. Campau of Detroit; the second by Edward Bushey of Detroit and John Nelson of Chicago, and the third by Geo. Rhodius. The wheelbarrow race was won by Clarence Faxon of Chicago. The best throw among the second nine was made by Frank Campau of Detroit. The out-door sports were successful in every respect.

—We would say to our South Bend friends that Mr. Jas. Lovatt will call upon them for a subscription in a few days.

Personla.

—Judge Nelson, of '68, is in New Orleans.
—Mr. W. C. Layfield is now residing in Joliet, Illinois.
—Rev. Fr. Maher took a little vacation this past week.
—James Watts, of '67, is on his plantation in Mississippi.
—E. B. Gambee, of '72, is now in Eureka, Cal., doing well.

—Peter Flanagan, Esq., of Pontiac, was at the College on the 12th.

—A. A. Heitman, of '66, has a large jewelry store in Reading, Pa.

—Richard Gannon, of '60, now a Chicago grocer, was here on the 12th.

—Thomas and John Oldshoe, of '67' are practicing medicine in Pittsburgh.

—Warren Kain, of '66 is proprietor of a large book store in New Orleans.

—Rowland Hemick, of '67, is in the Pittsburg Oil Refining Co., Pittsburg, Pa.

—We had the pleasure of a visit from Mr. John Treanor, of South Bend, on St. Edward's day.

—Rev. P. W. Riordan, of '58, the popular pastor of St. James Church, Chicago, was at the Exhibition on the 12th.

—M. T. Corby, of '65, is at present engaged in the manufacture of reed organs in Chicago. He spent a day here this week.

—Among the many visitors to the Exhibition Tuesday evening last we noticed Judges Stanfield and Turner, Mr. J. Chirhart and family, Prof. T. E. Howard and family, Mrs. P. B. Ewing, Mrs. Walsh, Mrs. Faxon, Miss N. Talley, and Miss M. Walsh.

—Masters Wm. Geo. Elliott, Henry Elliott and Adams King, aged respectively about seven and nine years, the two former being sons of G. L. Elliott, Esq., of South Bend, paid the College a visit on Saturday last. They were guests of Rev. President Colovin at dinner. They found themselves perfectly at home during the day, and departed themselves as little gentlemen.

Local Items.

—Lots of fun on the 13th.

—Study now; the holiday is over.

—Bright moonlight nights just now.

—The March "Up Vine Street" was luscious.

—The Vocal Classes commence Monday.

—How was the "SCHOLASTIC Quickstep" for high?

—Now, say, *when* is the Orchestra going to reorganize?

—Now, that St. Edward's day is over, study is again in order.

—The subscriptions came pouring in this last week. That's right.

—Every one admired the fourth page of the programme last Tuesday.

—The cold weather has interfered with the work in the printing office.

—The Orchestra did not create any extraordinary excitement on the 13th.

—The Arion Quartette has been organized. Carl Otto is to be the pianist.

—Henry VIII had a will of his own; so has the Captain of the University nine.

—The Juniors, Minims and Seniors all enjoyed themselves on St. Edwards day.

—The music at the Exhibition given by the young ladies at St. Mary's was A No 1.

—The fat boys' race was the best last Wednesday, although it was not the fastest.

—The comic singer in the Campus gathers a great crowd around him almost every day.

—The first snow of the season—or rather out of season—fell on Monday, the 11th inst.

—The change in the leaves is very suggestive of warm overcoats, mufflers and overshoes.

—Consolation Smith says he can drive eight horses, but he'll be shot if he can steer a boat.

—The competitions are quite popular and serve to create much emulation among the boys.

—It is about time the Amusement Club was organizing. There is nothing like it in cold weather.

—The new style of programme is what everybody likes. The fourth page, especially, is a fine production.

—Have you heard the electric kettle-drum? If not, just call in at the telegraph office and hear the operator play.

—The steam is welcome these cool mornings. The new house having been completed, there will no longer be any lack of it.

—The third game for the championship was played last Wednesday, and the University nine came out victorious for the first time.

—Those students who did not make a great show when the Bulletins were made out should endeavor to do better the coming month.

—Mr. Ruddiman has a nice cosy place in the Infirmary building. He has a good class, and the sound of the keys may be heard in the hall at all hours.

—Why did not that man that "used to travel around and throw" show himself last Wednesday? He had an opportunity of "extinguishing" himself.

—This is the way he translated: "*Tum vero ingentem genitum dat pectora ab imo.*" Then, indeed, he gives a great sigh from the lower part of his breast."

—Whenever the last act of St. Mary's Exhibition is mentioned around the lunch-table the old "stand-bys" arise, smack their lips, and utter exclamations of "Nyum, nyum, nyum."

—The interest displayed in their classes by nearly all the students is highly commendable. The very few who do not display any zeal for study should profit by the example set them by their fellow-students.

—Truly we as a music-loving people are hard to satisfy. Much wants more—and very likely more won't be enough. Von Bulow is here, Wagner is promised for the Centennial next year—and yet people are often heard singing "Liszt! Liszt! O Liszt!"

—The second regular meeting of the Archconfraternity of the Immaculate Conception was held on October 10th, the Rev. Mr. Kelly in the chair. The following additional officers were elected: Cor. Sec., M. Kauffman; Censors, P. H. Hagan, W. Arnold; Sergeant-at-arms, C. Walsh.

—On St. Edward's day, E. G. Graves won the first prize in the foot race, and F. B. Devoto the second; P. B. Otero won the first prize in the second race, and E. L. Monahan the second; G. J. Gross won the first prize in the third race, and J. H. Retz the second; M. E. Cross won the first prize in the fourth race. P. B. Otero won the prize for throwing baseball, and Clarke Myers won the prize in the fat man's race.

—Since writing the editorial about the Catholic College press, we have received a number of the *Owl*, from which we learn that it has issued its last number. We are sorry, for it was one of our best exchanges, and we cannot but feel for the students of Santa Clara College in their loss. We hope they will resurrect this excellent magazine. Our readers will see from this that if they want a college paper to succeed they must support it.

—We dug away at the corner foundation of the old church for a good hour and a half last Thursday afternoon. We were in search of a local item, but we did not find it. It seems that when the old church's corner stone was laid there was nothing deposited in the way of writing or of newspapers. It is too bad, for we were expecting a splendid local. But every one is doomed to disappointment, and we must come in for our share of it.

—The 5th Regular Meeting of the St. Cecilia Philomathean Society took place Oct 4th. Masters A. Holmes, W. Davis, J. Nelson, J. French, P. M. Tamble, J. Foley, E. F. Arnold and A. Schmidt, declaimed. Masters O. Ludwig, C. Whipple, H. Faxon, and A. K. Schmidt, read essays. Masters G. Sugg, A. Berger, W. Dodge, and M. Kaufmann, were admitted to membership. The constitution and by-laws were read and the meeting adjourned.

Why cannot the managers of the Michigan Central Railroad arrange the timetable so that the South Bend division will make connection to and from Chicago instead of Detroit. We know of persons in some towns in Western Michigan who were forced to be absent from home for three days, simply because they could not make the proper connections in Niles. Could the connections be made, they would have made the trip in one day. Notre Dame wants the connection west and not east, and we hope the managers will make the change.

—Last Wednesday we were sitting by our friend John at the dinner table. With all the good things, John only got away with the following: Fifteen pieces of ham—four legs and two wings of turkey—two pieces of mince pie—one dish of berries—one potato dish of potatoes—three bowls of coffee—five pieces of cake, and to top off, three and a half glasses of water. After all this he was obliged to go to the dormitory and take a sleep for the rest of the afternoon. In the evening about 6 p. m. we saw two fellows making tracks with a young man in their arms, and we asked B. N. who might that be going to the Infirmary. He said it was our friend John going over to see if eating so much had done him any injury.

—The portrait of Judge Stanfield painted by Prof. Gregori has attracted much attention in South Bend. The *Herald* says of it:—"The exquisite coloring, the light and shade and bold outline, develop the man, the gentleman, the Judge, the artist—alike,—inside its beautiful ebony frame, $4\frac{1}{2}$ by $3\frac{1}{2}$ feet. Pleasing are the associations that memory throws around as we gaze upon the well-known figure. It brings up bright visions gathered from the truest of life's incidents, running back over the mystic wires that connect the past with the present—old age with youth. The associations of other days, memories oft buried beneath the rust of years, are awakened and life fills our souls. To men it is not given to paint the pencilings of truth and the hearts soul picture, yet the deeds of charity and love, kindness and justice are here bound together by the artist's genius and fitted to grace the halls of justice." The *Tribune* says: "The picture represents the judge seated in an armchair in a natural, easy posture, with a book, (the Indiana Statutes) resting on his knee and the pages held with his left hand. On his left, in the background, is a library containing law-books, and resting on the library a statue of Justice. On his right, through the curtain which forms the remote background is seen in the distance a picture of our court-house. The whole is so well conceived and admirably executed as to meet the warmest praise of the most critical. Luigi Gregori says himself that he considers it his masterpiece of portrait painting. Our citizens may well be proud, that through the instrumentality of the Law Library Association—particularly Messrs. Anderson and Tong—and the generosity of Father Sorin, we are to have such a valuable work of art here permanently."

A Card.

VERY REV. E. SORIN, NOTRE DAME, Indiana.

Rev. and Dear Sir:—It is with great pleasure that we acknowledge the receipt of your beautiful present, to our association, of the Honorable Judge Stanfield. We can do no more on the present occasion than simply say, in the full and broad meaning of the words, THANK YOU. Be assured, Rev. Sir, that we will ever hold in the highest regard your generosity, and that our appreciation is seconded by his Honor, Thomas S. Stanfield.

ANDREW ANDERSON,
JOHN BROWNFIELD, Jr., } Com.
L. G. TONG,

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, J. Buckles, A. Betcher, F. Bearss, M. Blackburn, J. Beegan, W. Canavan, P. Cooney, D. Connors, J. Connolly, R. Calkins, E. Chalfant, M. Cross, J. Cooney, T. Cloran, H. Cassidy, W. Dickerson, J. Dwyer, H. Dehner, J. Ewing, L. Evers, B. L. Euans, C. Ely, W. Fullerton, G. Frauenknecht, W. Fogarty, T. Gallagher, J. Gillen, J. Golsen, E. Gramling, G. Gross, A. Hertzog, J. Hamlin, J. Harkin, J. Handley, T. Hansard, S. Kennedy, J. Kurtz, F. Keller, P. Kennedy, J. Kreutzer, T. Logan, J. Lambin, J. Lipp, E. Monohan, P. Mattimore, P. J. Mattimore, H. Maguire, C. Myers, J. Monning, N. Mooney, R. Maas, F. Maas, W. Murdock, V. McKinnon, P. McCawley, G. McNulty, T. McGrath, R. McGrath, J. McHugh, W. McGorrick, J. McEniry, P. McCullough, J. Neidhart, H. O'Brien, Carl Otto, J. O'Rourke, P. Otero, A. O'Brien, J. Obert, E. Pefferman, J. Quinn, T. Quinn, J. Retz, W. Smith, C. Saylor, G. Schweighardt, F. Smiley, W. Stout, G. Sullivan, F. Vander Vannet, R. White, C. Weber, F. White, W. Dechant, T. Wendell, J. Dempsey, J. Rudge.

JUNIOR DEPARTMENT.

T. J. Byrnes, A. Bergck, A. Burger, C. Clarke, J. J. Davis, F. Ewing, J. M. Cavanaugh, H. Faxon, J. T. Foley, J. J. French, J. J. Flanagan, P. J. Frane, C. C. Gustine, S. B. Goldsberry, E. D. Gleason, C. H. Ham, P. H. Hagan, C. L. Hagan, W. F. Hake, F. Hoffman, A. Holmes, W. Hansard, B. Heeb, E. Hall, G. Huck, M. Katzauer, F. Klaner, J. P. Kinney, J. E. Knight, M. Kaufman, C. Larkin, O. Ludwig, J. Mosal, M. McAuliffe, G. Nester, J. E. Nelson, M. A. Otero, C. Orsinger, J. A. O'Meara, C. Pelletier, F. Rosa, A. E. Ryan, S. D. Ryan, E. W. Raymond, W. A. Sheehan, P. F. Schnurrer, G. F. Sugg, W. Taulby, P. M. Tumble, N. H. Vanamee, H. Webber, C. J. Whipple, E. G. Woodward, E. W. Washburn, M. Halley, J. English, E. Davenport, W. Morris, E. H. Smith, A. McIntosh, W. Roelle.

MINIM DEPARTMENT.

F. A. Campau, G. W. Lowery, F. Pleins, O. Lindberg, L. J. Frazee, L. A. Hooley, F. P. McGrath, R. Pleins, P. Haney, J. G. Duffield, C. Faxon, A. J. Bushey, J. Haney, J. Seeger, A. Campau, S. Bushey, H. McDonald, C. Long, G. Oatman, G. Rhodius.

Class Honors.

FOR THE WEEK ENDING THURSDAY OCT. 14, 1875.

SENIORS—H. Maguire, T. Quinn, J. P. Quinn, D. Byrnes, J. Kurtz, D. Connors, J. Hamlin, W. Fowler, P. W. Mattimore, P. J. Mattimore, F. Vander Vannet, W. Kreig, J. Buckles, John Lipp, C. Ely, J. Connolly, J. Perea, J. Harkin, F. White, A. Pefferman, F. J. Maas.

JUNIORS—C. Gustine, G. Sewuchow, P. Schnurrer, F. Ewing, H. Faxon, W. Sheehan, W. D. Heeb, W. Nicholas, C. Ham, D. Nelson, H. Scott, W. Taulby, F. Rosa, F. McGrath, S. Goldsberry, F. Goldsberry, O. Ludwig, A. Bergck, R. Mayer, E. Raymond, J. O'Meara, P. Frane, P. Tumble, J. Mosal, T. Byrnes, G. Huck, J. Reynolds, C. Orsinger, G. Nestor, H. Sickle, G. Woodward, M. McAuliffe, M. Otero, F. Hoffman, Jas. Knight, John Kinney, J. French, R. Golsen, G. Longstorf, E. Laub, W. J. Davis, W. Morris, J. R. English.

MINIM DEPARTMENT.

L. J. Frazee, J. A. Duffield, O. W. Lindburg, F. McGrath, C. Faxon, C. C. Campau, A. Bushey, G. Lowery, P. Nelson.

List of Excellence.

[The students mentioned in this list are those who have been the best in the classes of the course named—according to the competitions, which are held monthly.—DIRECTOR OF STUDIES.]

COLLEGIATE COURSE.

SENIOR YEAR—T. F. Gallagher, H. L. Dehner, E. Graves.

JUNIOR YEAR—P. J. Cooney, J. A. Brown, J. H. Cooney, H. C. Cassidy.

SOPHOMORE YEAR—J. G. Ewing, R. J. Maas.

FRESHMAN YEAR—J. F. Monning, G. Sullivan, G. McNulty.

—The *Cecilia* for October is chiefly taken up with addresses, reports, etc., of the Convention and Festival of the American Cecilia Society at Dayton, Ohio, in August. In many parts of the country the Cecilian music has since been introduced, showing that the convention had the desired effect. The musical supplement contains an *Alma Redemptoris* by Palestrina, which we have frequently heard the students' Choir sing at Notre Dame with fine effect; an *Ave Maria* by Carl Greith; *Ecce Sacerdos* by G. Stehle, and a specimen page of a very easy Mass by J. Singenberger, for two or three voices, entitled *In Honor. S. Aloysis*.

Saint Mary's Academy.

—Nevada Territory is represented by Miss L. Falconer.

—The Botany Classes have enjoyed several fine excursions in search of autumn specimens.

—Last week Miss Derby, of Fort Pembina, Dacotah Ter., visited her sister Minnie at St. Mary's.

—News from the Salt Lake City Academy of Holy Cross is so encouraging that we may possibly find it rival St. Mary's.

—The Juniors have had a "Holladay" for some months, but the Minims are just as happy as the Juniors for they now have a little "Holladay" all the time.

—Close application to study is one of the very best means to prevent a loss of good notes. A good note in application is pretty sure to be accompanied with good notes everywhere.

—The fine weather makes the out-of-door sports still enjoyable. Several of the pale, delicate city girls have grown strong and rosy under the invigorating regimen of St. Mary's.

—Query.—What was the duration of the longest note used by musicians in ancient times—by the Hebrews particularly? Please answer for the sake of the Minims.

—On the 11th inst., Mrs. W. L. Callaway, of Denver, Col., formerly Miss Alice Rhenehart, a graduate of St. Mary's in the class of '72, visited the Academy in company with her husband. The young couple are on their bridal tour. They take with them the kindest wishes of their many friends at St. Mary's.

—We were amused lately at the earnestness of some of our vocalists. One was singing with all her strength on a prolonged A. Not remarking the accidental, on raising her eyes she noticed the dismay of her neighbor to the right and said hurriedly: "Am I A natural?" "No," replied the other, "you are A flat." Neither of them noticed the *sound* of their words until a laugh from the sharper bystanders awakened them to the joke.

—We stepped into one of the Theoretical Classes lately and were pleased to notice the attention paid by the pupils. The "History of Notation" was the subject. It proved interesting to us, for we had learned our notes when children, and had never thought beyond the idea that a point on a certain line meant the position of that point on the key-board; but the few minutes spent listening to the short lecture and the questions answered so intelligently by the large class, made us wish we could begin our musical education again.

—On Monday evening the Faculty and pupils had the pleasure of listening to a deeply interesting lecture on "Art," given by Miss E. A. Starr. She very graphically described the noble career of the famous Artist Titian; and with earnest, fervent eloquence impressed upon all present the high and holy mission of the true artist. She urged on the pupils the necessity of improving their present golden opportunity of cultivating a correct and high-toned taste, that they may take with them from St. Mary's those elevated traditions of art that have inspired the noble artists whose names are immortalized in their sublime and soul-elevating works. Such lectures as these are well calculated to refine and correct the taste of our young artists.

—The following is the programme of the Exhibition given on the 13th:

OVERTURE—Trio AUBER
Misses A. Dennehey, H. Julius, M. Culliton.
CHORUS—Gypsy Life SCHUMANN
Vocal Class, accompanied by Miss J. Nunning.
ADDRESS—Children of Mary
Miss Helen Foote.
ADDRESS—Une Voix du Ciel
Misses Thompson and J. Eichberg.
SPINNING MAIDENS
Misses R. Devoto, L. Kirchner. Harp, Miss E. O'Connor.

ADDRESS—Senior Class
Miss E. Dennehey.

ADDRESS—German Class
Misses M. Faxon, J. Nunning, M. Schulteis.

SONG—Descriptive H. RUSSELL
Miss L. Henrotin. Acc. Miss E. O'Connor.

ADDRESS—Junior Class
Misses B. Wilson and N. McGrath.

ADDRESS—Minim Class
Misses C. and M. Hughes.

SONG—Flower Girl BORIGNAMI
Miss R. Devoto. Accompanied by Miss H. Foote.

JUNIORS' TRAGEDY—MADAM HOWARD.

SONATA—Opus 14 BEETHOVEN
Miss H. Foote.

SHADOW SONG—MEYERBEER
Miss E. O'Connor. Accompanied by Miss H. Foote.

TABLEAUX; VINANTS FROM THE DRAMA "ISABELLA OF CASTILE."

TABLEAU—The Spanish Queen
TABLEAU—The Moorish Court
TABLEAU—Granada Lost to the Moors
FANTASIA BRILLIANTE—LEVI BOVEY
Miss H. Foote.

TABLEAU—Isabella and the New World
TABLEAU—The Jewel Casket
TABLEAU—The Rebuke of Human Prudence

VOCAL TRIO—Spirit of Light and Beauty GARCIE
Misses H. Foote, E. O'Connor, R. Devoto. Acc. by J. Kreigh.

TABLEAU—Mountain Moors
TABLEAU—Flight to Africa
TABLEAU—Isabella and her Heavenly Conquest
TABLEAU—Isabella—Her Mission Crowned

SONG—Forosetti ARDITI
Miss H. Foote; accompanied by Miss E. O'Connor.

GRAND TABLEAU—Three Hundred Years. Negotiations
GRAND TABLEAU—The Conquest of Prayer
GRAND TABLEAU—Comprehensive Influence

NOCTURNE—Opus 9 CHOPIN
Miss J. Kreigh.

CANTO AND CHORUS—Inflamatus Et ROSSINI
Soloists, Misses E. O'Connor, H. Foote. Chorus, Class; accompanied by Miss J. Nunning.

CLOSING REMARKS.

MUSIC FOR RETIRING—La Balladine LYSBERG
Misses M. and H. Julius.

Tablet of Honor.

SENIOR DEPARTMENT.

Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, M. Walsh, L. Kelly, C. Woodward, L. Henrotin, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Culliton, M. Spier, L. O'Neil, R. Casey, A. Henneberry, H. Julius, J. Kreigh, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, B. Siler, I. Maas, U. Goodell, S. and I. Edes, N. Tuttle, G. Youell, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, M. Siler, E. Edes, G. Wells, M. Hooper, L. Fawcett, M. Usselman, D. Locke, M. Marky, N. Covert, A. Sievers, L. Schwass, A. Miller, L. Leppig, F. Gurney, L. Brownbridge, C. Morrill, C. Fawcett, M. Railton, C. Whitmore, M. Thelan, R. Filbeck.

JUNIOR DEPARTMENT.

Misses I. Fisk, M. O'Connor, B. Wilson, A. Harris, M. Schulteis, M. Ewing, A. Cullen, H. Dryfoos, E. Lange, L. Kirchner, N. McGrath, J. Holladay, M. Mulligan, M. Hogan, M. O'Meara, L. Walsh, A. Koch, M. Derby, N. Mann, A. Ewing, M. Redfield, J. Morris, L. Chilton, L. Kinsella, M. Bell, A. Morgan, L. Falkner, L. Merritt, A. Kirchner, M. McGrath, A. Peak, D. Gordon, E. Mulligan, I. Mann, J. Mitchell, A. McGrath, E. Simpson, M. Hughes, C. Hughes, J. Smith, M. Davis, M. Feehan, M. Larubin, R. Goldsberry, J. Duffield, M. McFadden, A. Morris, E. Hughes.

ART DEPARTMENT.

DRAWING.

3RD CLASS—Misses L. Henrotin, A. Cullen.
4TH CLASS—Misses M. and E. Thompson, E. Lange, A. Koch, M. A. Schulteis, P. Gaynor, L. Kirchner.
5TH CLASS—Misses M. O'Connor, K. Morris, S. Moran, K. McNamara, A. Harris, J. Mitchell.

PAINTING IN WATER COLORS.

5TH CLASS—Miss L. Henrotin.

OIL PAINTING.

3RD CLASS—Misses L. Ritchie, C. Morgan.

CONSERVATORY OF MUSIC.

HONORABLY MENTIONED IN INSTRUMENTAL MUSIC.

1ST CLASS—Misses H. Foote, A. Foster; Harp—E. O'Connor.
2D Div.—Misses E. O'Connor, H. Julius, G. Kreigh.
HARMONY—Misses Foote, Arrington and Devoto.
2D CLASS—Misses J. Nunning, K. Hutchinson; Harp—Miss E. Dennehey.
2D CLASS, 2D Div.—A. Dennehey, M. Julius, M. Culliton.
3D CLASS—A. Harris, B. Wilson, L. Kirchner, M. Craven, L. Henrotin, E. Dennehey, A. Seivers, I. Maas, A. Byrnes, A. St. Clair, G. Wells, A. Duncan.
2D Div.—L. O'Neil, M. Usselman, A. Koch, M. Spier, M. Hutchinson, A. Henneberry, C. Morgan.
4TH CLASS—M. Roberts, F. Dilger, M. Redfield, J. Locke, A. T. Clarke, H. Russell, K. Joyce, D. Locke, J. Bennett, F. Gurney.
2D Div.—A. O'Connor, L. Johnson, E. Thompson, M. Thompson, M. Reily, A. Gordon, N. Tuttle.
5TH CLASS—J. Holladay, M. Thelan, E. Lange, A. Cullen, A. Kirchner, M. Schulteis, L. Kinsella.
2D Div.—M. Siler, M. Walsh, A. Walsh, L. Walsh, M. Gaynor, S. Hole, C. Woodward, L. Gustine, I. Reynolds, L. Leppig, L. Moran, P. Gaynor, A. McGrath, U. Goodell, L. Merritt, N. McGrath.
6TH CLASS—M. O'Connor, J. McGuire, T. O'Brien, A. Miller, M. McGrath, M. Hooper, L. Schwass, H. O'Meara, M. Mulligan, S. Edes, A. Morgan, M. Brady, E. Simpson, H. Dryfoos, J. Morris.
2D Div.—E. Pierce, M. King, L. Faulkner, J. Mitchell, L. Brownbridge, M. Anthony, R. Casey, S. Swalley, M. Parker, E. Edes, A. Ewing, I. Fisk, K. Morris, M. Derby.
7TH CLASS—E. York, J. Pierce, C. Morrill, M. Marky, E. Cannon, L. Kelly, M. Ewing, L. Covert, C. Fawcett, L. Fawett, J. D'Arcy.
8TH CLASS—C. Hughes, R. Goldsberry, M. Hughes.
9TH CLASS—M. Davis, A. Peak.
10TH CLASS—J. Duffield, E. Mulligan, J. Smith, L. Lambin.
ORGAN—Misses Moran, and C. Whitmore.

The Theoretical Classes have been deranged, but we hope to see a fuller attendance in future.

Mentioned for fidelity to Scales and Exercise Practice: Misses Foote, H. and M. Julius, E. and A. Dennehey, M. Culliton, L. Henrotin, L. O'Neil, A. Henneberry, I. Maas, M. Reiley, A. O'Connor, M. Roberts, M. Cravens, A. St. Clair, A. Koch, A. T. Clarke.

St. Mary's Academy.

(One Mile West of Notre Dame University.)

CONDUCTED BY THE SISTERS OF HOLY CROSS.

This Institution, situated on the beautiful and picturesque banks of the St. Joseph River, is everything that could be desired as a locality for a female academy. All the branches of a solid and complete education are taught here. Music, both vocal and instrumental, and the modern languages, form prominent features in the course of instruction.

Particular attention is paid to the religious instruction of Catholic pupils. Pupils of all denominations are received, and for the sake of order required to attend the public religious exercises with the members of the Institution.

The buildings are spacious and commodious, suited to the educational requirements of the day, and furnished with all modern improvements. Every portion of the building is heated by steam, and hot and cold baths are attached to the sleeping apartments.

The grounds are very extensive, beautifully adorned, and situated in that charming seclusion which is so favorable to the healthful development of moral, physical and intellectual power.

The proximity of the two institutions to each other is a great convenience to parents having children at both, when they visit their sons and daughters.

For further particulars concerning this Institution, the public are referred to the Twentieth Annual Catalogue of St. Mary's Academy for the year 1874-75, or address

St. Mary's Academy,
Notre Dame, Ind.

FOR SALE.

In the immediate vicinity of Notre Dame, and very conveniently located in regard to Church and Markets, a very desirable property consisting of three large enclosed lots, a good two story frame house well arranged and finished, good stable, carriage shed, coal house, young trees, grapes, shrubbery, etc. will be sold at reasonable figures to a good buyer. For further information, address P. O. Box 35, Notre Dame, Ind.



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JAMES BONNEY,
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Corner Michigan and Washington Sts.,
SOUTH BEND, INDIANA.

Mr. Bonney will be at his art gallery near the SCHOLASTIC office every Wednesday morning at eight o'clock. He has on hand photographs of the Professors of the University, members of the College Societies, together with a large collection of the Students who figured prominently here in former years. Orders by mail promptly attended to.

THE OLD RELIABLE

DWIGHT HOUSE,

South Bend, Ind.

Messrs. Knight and Mills have become managers of the above reliable and popular house, renovated, repaired and furnished it with new, first-class furniture. The travelling public may rely on finding the best accommodation.

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Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

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MICHIGAN CENTRAL R. R.

Time Table—July 18, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	†Night Express
Lv. Chicago.....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 01 "	6 35 "	7 43 "	11 15 "
" Niles.....	9 02 "	12 15 p.m.	8 30 "	8 55 "	12 45 "
" Jackson.....	2 12 p.m.	4 05 "	7 00 a.m.	12 47 a.m.	4 55 "
Ar. Detroit.....	5 45 "	6 30 "	10 15 "	3 50 "	8 00 "
Lv. Detroit.....	7 00 a.m.	9 50 a.m.	4 00 p.m.	5 40 p.m.	9 50 "
" Jackson.....	10 37 "	12 30 p.m.	7 15 "	9 25 "	12 45 a.m.
" Niles.....	3 40 p.m.	4 19 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 15 "	5 45 "	7 50 "	4 05 "	5 45 "
Ar. Chicago.....	7 35 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 00 a.m.	6 30 p.m.	\$9 06 a.m.	\$7 30 p.m.
" Notre Dame—	8 07 "	6 38 "	9 07 "	7 07 "
Ar. Niles—	8 45 "	7 10 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	5 10 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—	7 07 "	5 46 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 55 "	8 40 "	5 40 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted. §Sunday only.

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Haydn, 1st, 2d & 4th ea.	80	" 1st Mass.....	65
Haydn, 6th.....	1.00	" 12th.....	80
Haydn, 7th & 8th, each.	65	" 15th.....	65
Haydn, 3d.....	1.00	Gounod, Messe Sol'nelle	80
Rossini Messe Sol'nelle	1.60	Concone, m F.....	65
Bordese, in F.....	65	Farmer, B flat.....	80
De Monti, B flat.....	65	Lambillotte, Pascale...	2.50
Guignard.....	1.00	Niedermeyer.....	1.25
Southard in F.....	50	Stearns, in A.....	1.50
" D.....	50	Thayer, No. 1.....	2.00
Weber, in E flat.....	65	Zimmer.....	2.00
" G.....	50		

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